

HATCHET

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Not a Class Action

Suit Concerning '70 Strike Dismissed

by Michael Drezin
News Editor

A \$1,050,000 class action suit filed against GW seeking a partial tuition refund for classes missed during the May 1970 campus strike has been dismissed by D.C. Superior Court Judge Alfred Burka.

The suit, filed by 16 students in August 1970, was rejected because it did not meet the legal requirements of a class action suit, according to Burka. In view of this technicality, the judge refrained from evaluating the merits of the case.

The plaintiffs, many of whom were members of Young Americans for Freedom, had sought a refund of approximately \$75.00 for each student.

According to plaintiff's complaint, the suit was brought "on behalf of themselves [the plaintiffs] and all others in the class, comprised of registered tuition-paying students, enrolled in the University during the 1970 spring semester who were at all times therein desirous of attending their scheduled classes."

The complaint also alleged that "the University, through its agents, caused or permitted to be caused, circumstances which prevented the completion of the spring semester and the pursuit by the plaintiffs of the furtherance of their education."

In responding to these and other allegations, attorneys for GW successfully argued that plaintiffs did not represent the entire 14,000-member student body, thus negating plaintiff's claim of a "class action."

According to a motion for dismissal entered by GW attorneys, "a large segment of law school students boycotted their classes on May 5, 1970, to articulate their demands that classes be suspended... [and] some students requested the University to suspend classes or close down because they feared for their safety."

The motion also notes "that members of the alleged class [student body], their parents and elected representatives requested" the University to close down for the five remaining days of the academic year.

In dismissing the case, Burka reasoned that not all students at GW "opposed the cancelling of classes" and some "may have caused the cancellation of such classes."

In his decision, he went on to explain "there are members of the class sought to be represented who were ambivalent and did not care either way." As such, the suit filed against GW "is not properly a class action."

During the 1970 anti-war activities, which

prompted the suit, classes were cancelled and final examinations were made optional. On May 5, over 1,000 students massed on the Center ramp and renamed the five-story complex the "Kent State Memorial Center" in memory of the five students slain at Kent State University in Ohio.

Anti-war organizer Rennie Davis came to GW to help coordinate the nationally-planned rallies scheduled for Washington during that week and noted that GW is "the most strategically located university in the world" due to its proximity to the White House.

May 6, 1970: GW goes on strike after the Kent State killings . . . 16 students sue after Rice Hall cancels classes.

The case was dismissed without prejudice recently by Superior Court Judge Alfred Burka. It was determined that the legal requirements of a class action suit were not met.



Inmate Flees At GW Center

by Jerry Dworkin
Asst News Editor

The FBI and Metropolitan Police are still seeking Lorton Reformatory inmate, Walter Lee Parman who escaped from the corrections officer assigned to him while entering the Center Monday night at 6:30 p.m.

Parman was brought to GW by the officer on Lorton's understanding he had been invited by the Government Information Organization (GIO) to speak on the criminal justice system.

Lorton spokeswoman Kathy Ross explained, "Parman walked directly into the building while the corrections officer locked the car. It couldn't have been more than a minute until the officer entered the building. When he got inside, Parman simply wasn't there." She added the officer found no meeting in a building that was "not very crowded."

According to Program Board Chairman Scott Sklar, "The program concerning the prisoner from Lorton to my knowledge did not occur and was not sponsored by the GW Program Board." No other campus organization claimed to have scheduled Parman to speak.

Harry Geiglen, director of GW security, stated, "About 10:30 Monday night we were contacted by Metro police and the Federal Bureau (FBI) and informed that a Lorton inmate had escaped on campus."

Concerning the four hour delay in the notification of campus police, Ms. Ross explained, "There is a list of people who are always notified when there's an escape. The list is followed when calls are to be made."

Lectures by Lorton inmates are not that uncommon, according to Ross. She stated, "There are procedures for checking out an invitation. A form is submitted to the social worker by the individual invited. It is then checked and passed on to the department superintendent for authorization."

Questioned on whether the procedure was followed in this instance, Ross asserted, "We haven't absolutely determined that yet. You can only speculate on how the form went through."

"The FBI is working on the assumption that the letter was forged," declared the reformatory spokeswoman. The Corrections Department received a typewritten letter with a GIO letterhead inviting Parman to address the group Monday. The letter was signed "T. R. Connelly, program chairman."

Ross commented, "The president of the organization [the GIO] has never heard of T. R. Connelly. Parman had written to the organization and had received a letter on which was the organization's letterhead. The original letterhead was used for the forgery."

Parman, who had made several previous trips to D.C. for speaking engagements, was usually accompanied by an unarmed classification and parole officer with no handcuffs or other restraints. Because of his good record, Parman was not considered a high security risk, reformatory officials said. Ross stressed, "There was no reason to believe that any escape would be attempted."

Speaking of the success of the speaker program from Lorton, spokeswoman Ross claimed, "An overwhelming majority do return."

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Elliott Says Master Plan Is Necessary

by Brad Manson
News Editor

(Ed. Note: This article completes the series on the blueprints and ideas behind the GW Master Plan, offering the opinions of GW President Lloyd Elliott and Budget Director William Johnson.)

In recent years, urban universities throughout the country have experienced severe financial difficulties, and have been forced to battle a myriad of problems imposed by their city settings. Not the least of these difficulties, according to GW President Lloyd Elliott, is retaining a "community feeling" and dealing with an ever-increasing need for parking.

Elliott, in a recent interview, said the GW solution to urban problems, the Master Plan, was a compromise the University had to make with its downtown location.

"If at anytime in the future I could see the chance of using a space now designated for a parking structure for something else I would do it," Elliott said. "I'm not sure what set of circumstances could arise that would allow this to happen - maybe the Metro or a larger group of students living closer to campus - but whatever the situation, we have to compensate for being in the city," he added.

Elliott pointed out that the plan was designed to cope with the desire for a "real grass campus where someone can throw a football around," the high cost of land in the present location, and certain zoning restrictions. He emphasized the "income producing properties" will finance allotment of open space in the campus interior.

Elliott said at one point that the University is "exploring the possibility of closing" some

streets to "through-traffic access" to enhance the campus atmosphere. He added, "If we buy property on both sides of the street we can close a street or two, at least most of the time."

Elliott emphasized this plan would not "close GW to the city," explaining "I look at it rather as adding a new dimension—which is some better breathing space inside the campus where we could have maybe the best of both worlds; where we could have ready access and availability with the city and retain some of the pleasures of grass and trees and not be so completely dependent on Washington park land for these services."

Director of the Budget William D. Johnson said Tuesday that "each building GW constructs is based on a different set of funding of circumstances. 'We won't start one until we can see our way clear; until we can see where the money is coming from...and the concept of that depends on the nature of the building.'"

The Budget Director said federal funds were available for "any building that is academically oriented," which includes Building C, any faculty office space and the proposed Student Activities Buildings. Medical buildings are funded through various science foundation grants, federal aid and alumni fund-raising projects.

Johnson said buildings used for commercial leasing were financed by "mortgages in the commercial market" that are retired over a set period of time.

Johnson feels that the payoff from GW's commercial constructions, the Henry and Edison Buildings, "will come

twenty or thirty years from now when the mortgage is paid. President Elliott has said we may be tripling or quadrupling the endowment fund at that time and those buildings may be used as the University needs them"

"Now, it's unfortunate but true," said Johnson, "that most of the general University operating expenditures are met by student tuition. Considering the size of our campus, there is a limit to the number of students we could accommodate if we could draw all of the students

we could accommodate," Johnson said.

"If we weren't very careful we could price ourself right out of the market as far as tuition is concerned," he added.

I totally agree with the city planners," Elliott said. "You've just got to steal as much open space in the city as you can - this is the only way urban dwellers are going to get a breath of fresh air," he continued.

Elliott said he would like to

see a community feeling on the GW campus. He suggested "a half dozen attractive apartment buildings in which one-half occupancy were families and one-half were students would be beneficial." "Then the community would have enough food stores and drug stores - this could certainly be the exterior of the living area of the college plaza - the University by deliberate policy should encourage this type of policy for achieving a more balanced community," he added.

First Floor of Thurston Turns Into a Classroom

The Political Science and Experimental Humanities Departments are presently offering an experimental program to the first floor residents of Thurston Hall.

The six credit course, entitled "Political Science and the Imagination," is designed to utilize Washington, D.C. as both an urban and political center of study. All first floor residents were previously handpicked for the program.

The program's professor Dana Fischer said the program emphasizes the method of "approaching American Government by taking a case study and following it... through the political process at... eye level, and at an academic vantage point." Students will understand the political system better by learning from academic and practical experience rather than from textbooks alone, she added.

Fischer explained that in addition to covering the material in Political Science 4 and 6, students will dwell on six basic problem areas: Government and the Corporation; Bureaucracy and Responsibility; Elections and Accountability; Rebellion and the State; The Socialization of Risk; and The Political Awakening of New Groups.

She said classes are not planned too far in advance because "so much depends on what Congress and the government are doing and what issues become important."

Fischer said "it was hard to set up objective criteria" to select students for the program. "We wanted academically able, highly motivated, flexible students who were interested in seeing a connection between scholarly pursuit and the real world," she added.

A course brochure was sent to all freshmen in the middle of June, the professor said. Interested students submitted essays "explaining how participation in an experimental program of this kind will relate to your personal education goals."

After Fischer and Dean of Students Marianne Phelps reviewed the eighty responses, they compiled fact sheets on each student. These sheets included SAT scores, high school grades, the student's interests and comments from high school counselors. Using these sheets and the essays, Phelps and Fischer selected the thirty students.

When asked about her personal expectations for the program, Fischer replied, "The common denominator of all these problem areas is the overwhelming feeling of impotence."



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Decision To Be Reached About Center Coffee House

by Brad Manson
News Editor

The Center Governing Board will decide next Wednesday evening on the future of a proposed Center coffee house to be located in the ground floor vending machine area.

The proposal was initiated last spring by Center Operations Board members Daniel Kiernan and Judy Garverick in an evaluation of the Center facilities entitled "The Center's Role in the University." The original coffee house plan was altered several times throughout the summer with the accompanying costs ranging from \$3,000 to a present estimate of \$31,000, according to Governing Board member Joe DiRiggi.

Kiernan said, "We need a nice intimate atmosphere conducive for quiet conversation and socializing" on campus, which he felt "could be used for different kinds of programming and social events." Kiernan and DiRiggi emphasized the coffee house atmosphere would be

opposite that of the Rathskeller with entertainment consisting of folk and classical guitar music, poetry readings and films.

Governing Board Chairman David Rowley is opposed to the existing coffee house plans chiefly for financial reasons, but he said, "The Students have not indicated that they desire this type of facility and there is no indication to me that there is any interest."

"Should we go ahead with the coffee house, [and] what happens if it fails?" Rowley asked. "Let's assume that it won't go—Georgetown had a coffee house that didn't go, we've had two that failed—there seems to be a history."

University Business Manager and Governing Board member John Einbinder agreed with Rowley, stating, "My association with coffee houses in the past is that they have not been financially feasible." He said the concept was good "if it had a good patronage, but I just don't see it."

"I think we've got an awful lot of eating facilities on campus and they should be able to serve most of the needs on campus," Einbinder said.

According to the latest architectural design of the coffee house, the present ground floor travel office would be knocked down and placed in front of the present bulletin board. The vending machines, now located

in the proposed coffee house room, would be placed along the north wall of the ground floor, with the telephones presently situated there being placed in the lower elevator lobby.

The barbershop would be replaced by a take-out ice cream parlor, which would double as the coffee house service area. The menu would include coffees, teas, cold sandwiches and perhaps wine and cheese.

According to Kiernan, funding for the coffee house is possible through a \$31,000 surplus from last year's Center budget. Kiernan said Center Director Boris Bell spoke to Budget Director William Johnson last spring regarding a possible \$16,000 surplus and its chances for utilization in this fiscal year.

Bell said Johnson would not allow the money to be held over to this year, but he "would allow the Center to go into a deficit" this year. "The important thing to him [Johnson] was that we break even over the two year period of time," Bell said.

Kiernan said he "saw no reason" why the budget office would not let them have the entire surplus, tabbed at \$31,000 in July, since "they were going to let us have it anyway."

President Elliott chats with Speech Professor Edwin Stevens at an informal gathering in the ground floor lobby. Photo by M. J. Babushkin

A '50's Kind of Thing

Open House Held By Elliott

GW President Lloyd-H. Elliott met with more than 40 students and administrators at an informal open house yesterday in the ground floor lobby of the Center.

Some students confronted the president with personal gripes and questions but most used the opportunity "to know him a little more," according to a transfer student.

Senior Theela R. Fabian called the setting "a plastic type of situation but it's a good way to meet people." She described it as "a '50's kind of thing...shaking hands with the president."

Over cookies and punch Elliott responded to questions on topics ranging from Metro construction to the lack of coffee at the Rathskeller. Commenting on one student's complaints about his financial burden the President pointed out, "The University spends about \$800 per student in addition to tuition."

Many students seemed pleased to have the opportunity to meet the president. Commented a

freshman, "It's nice to know what he looks like." Added another freshman, "Every other month he should have something like this. This is great."

Not all students, however, were pleased with the meeting. Explained Senior Clark Cederwall, "I don't think he is that open to students. This is more of a social function, a symbolic gesture. I don't think student input is as big a factor as they would have you believe."

The informal atmosphere of the meeting concerned one freshman, who felt the gathering was "too informal to put him (Elliott) on the spot with problems." Transfer student Suzy Levin felt that such an atmosphere was needed for the meeting. "This is a good way to bring a more personal approach to the school," she commented.

Numerous administrators joined the students attending the meeting. Scott Sklar, chairman of the Program Board noted, "There were more organizational heads than students."

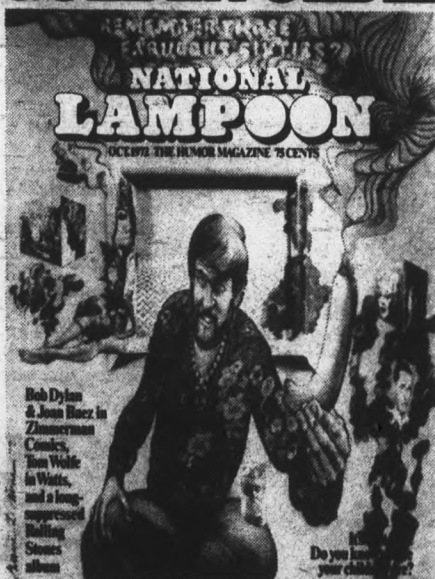
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Editorials

Reasonable Request

Next Wednesday night, the Governing Board will vote on a proposal to build a coffee house and ice cream parlor in the ground floor of the Center (see story, p. 3).

Basically, we think the coffee house is a good idea. The plans for constructing, decorating, and operating the facility seem to be well thought out. Attention as been given to the menu and entertainment, and the entire operations sounds quite attractive. GW students could certainly use an alternative to the notorious Rathskeller food and the 1st floor ice cream concession which never seems to be open.

The most significant problem with the plan centers on the proposed cost. The \$31,000 surplus in the Center budget would be well spent on this project. However, the coffee house's sponsors have been throwing around a wide range of figures. The Governing Board ought to hear some realistic, concrete figures before approving the idea. And the Board should be absolutely certain what effect the spending of the entire surplus would have on the Center's long-range budget.

But we think the financial problems can be ironed out. The necessary money seems to be available. The funding for this project should be arranged, because the social atmosphere on this campus can use all the help it can get.

Do It Soon

At this stage in the campaign, everyone knows how important it is for students to get out and vote. For those of you who have not registered and have questions about registration and absentee voting, the Program Board is providing some useful information to make the whole thing easier.

First, if you want to register in your home state rather than in D.C., forms are available at the Center information desk, the Program Board office (Center 424), and the Student Activities Office (fourth floor of the Center) which give the registration deadlines for every state. If you can still make the deadline for your state, application forms for absentee registration and absentee ballots are available in the Program Board Office.

If you'd rather register in D.C., registrars from the Board of Elections will be on the Center ramp beginning later this week, or you can register at the West End Public Library at 24th and L. If you have other questions about voting in D.C., the Board of Elections information number is 347-0488.

D.C. residency laws allow students living in dorms to vote here. However, we strongly recommend registering in your home state if you still have time. Student votes will be much more critical in your home states than here in D.C.



Clockwork Nixon Returns

by Dick Polman

Well, brothers, it's been a month since I, that is Richard, last informed you regarding the games of "ultra violence" played by your President-Narrator. But now you must learn all of my latest devilish doings in the politic department, concerning one Mr. Mick Jagger.

It all began a fortnight past, with Bright Spiro, JohnMitch, and I being in the spaciousness of Bright Spiro's uptown hotel chambers, cutting National Lampoons into paper dollies, and keeping count-numbers of young-agers with long tresses as they passed with continualness below the window.

Bright Spiro was of restless mood this night, and suggested we take a midnight ramble thru the heart of the DC dwelling area, which is muchly populated by strange African-like peoples who, alas, have stopped the smiling and shuffling once so prominent when appearing on the Big Screen with little damsel-tykes like Shirley Temple.

JohnMitch, who we call "hound dog" when he is elsewhere, readily agreed to Bright Spiro's suggestion, thinking we should turn up to ample volume the blaring radio box, to pour forth music of goodness from a "white" station, as JohnMitch termed it. He frowned happily, and declared "let us pour it forth into the ears of the primitives to lead them away from the drek souly tunes to which they click and snap their fingerlets."

But I said "negative," causing Bright Spiro to disgustedly bang his pickaxe thru the beauty of a glass coffee table. JohnMitch grunted and angrily ripped apart one of the many portable wiresets he carries on his person. (These wiresets come in handy for after-dark "bugging fun" when applied to a Georgetown-liberal's bedroom. This game provides us with muchly chuckles when the master and mistress churn on their mattress.)

I ignored their disappointment, and said "brothers, I have an idea that will prove us 'tough on crime,' a project which our Young Voters group can task for us: we must get the goods on Mick Jagger!"

"Yeh, Mick Jagger!" Bright Spiro snarled, breathing heavily, as a drop of drool appeared above his bottom lip. "Let's get da goods on that pied piper of petulance. But what did he do?"

"Leave it unto me and the Young Voters staff," I assured Bright Spiro, patting him on his excited little head.

That meeting passed pleasurably brothers, and this morning, armed with solid evidence that would enhance Your Humble Narrator's chances for another four years in the Big Seat, I ascended Capital Hill to speak in the House-chambers, and a joint session it was. It was ever so funny, because during my pronouncements, I could see that brother Carl Albert did not know of Mr. Jagger, thus behaving like a typical Democrat-person unaware of threats against the populace.

Briefly for you readers, I pointed out to all assembled certain Jaggerian lyrics that were compiled for my use by the Young Voters group, which had given cheerleader chants every time they dragged up new incriminating evidence on Mr. J.

"Fellow Americans," I intoned for the little red light under the camera, "this man, this

Englishman of middle class origin, has said the following, and I quote 'I'll stick my knife right down your throat, baby, and it hurts!' And he recently said this in 15 cities throughout America to our young people. Friends, I will show you how this evidence will point to the need for stiffer crime measures in this nation of ours."

I spied Preacher George, the opposition leader, in the audience, swallowing an Alka Seltzer, and wincing. I then continued, "We have gathered facts, and I do have the facts, that point out how the 'knife' reference is a code to signal American gangsters to move in on tax paying American businesses. And that Mr. Jagger is giving these signals."

Trish clapped her fingerlets in the gallery, as I continued. "Friends, the following was recently taken from a court-ordered wiretap of an alleged New York 'family' and I quote from transcript: 'You show no respect for me, Sonny. You should listen more. A gabby son is like a knife in a father's throat.' Notice the striking verbal similarities!"

I paused to bask in the swell of applaudings, smiling my best. "This collusion of crime between gangsters and celebrities must stop" I declared. "Accordingly, I am taking steps at this very moment to have Mr. Jagger expedited from his home in France so he can stand trail on charges of aiding-and-abetting."

Then I leaned toward the camera eye, and added "I just wanted to tell you, the American people, of my plan happening right now at this moment. Your being informed, and able to make decisions: this is the life's blood of our democracy."

And all stood up, and clapped, and Bright Spiro behind me stood on his seat, and clapped in all approvalness.

But then came the troubles, dear brothers, as Your Humble Narrator today cajoled and bribed dear France- without avail- to agree to expedite Mr. J. I even broke down and offered their banks rich deposits from The Party's ever-growing Mexican accounts, which are thriving, despite the unfortunate incident where we recently had to perform "ultra-violence" on those bank records, and then deny all.

But joyfulness feigned as finally tonight France did say "yes" to extradition, yet just a few minutes ago, I heard the bad news that Frenchie officials could not find Jagger, because they said he was "underground."

That statement was so puzzling to me, brothers, since I thought Jagger was in the "underground" music years ago with the Strawberry Alarm Clock. So I did not totally understand what was told me, brothers, and now I sigh and maybe decide to give up the scheme.

But maybe I can do "ultra violence" on his visa permit. Maybe I can charge that the song title "Let It Bleed" refers to the killing of civilians (so delicious) in the north part of that Asian country. In any manner, this will be another evening of scheming, and screaming, as my droogs and I, that is Richard, devise ways for Your Humble Narrator to win his Last Hurrah.

So bye bye, brothers, as I now must prepare to telephone Redskin Coach Allen, and extend congrats for running a good practice session today.

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Men's Lib...Nothing Lost But Your Shame

by David L. Aiken

When was the last time you saw a grown man cry?

Have you ever been in a theater and overheard a woman telling the man she's dating all about the performance they're seeing?

How many times have you seen two straight men who have been friends for a long time touch each other for more than a half a second or so?

Of course men don't cry. Of course men are always the experts. And of course men never touch each other to show affection—unless they're gay or something.

Why? Well...that's just the way things are, isn't it?

That is the way things are now, it's true. But a small but growing number of men are beginning to question why it should be that way.

Men, after all, have feelings. When they are hurt in their feelings, it is natural for them to have the impulse to cry. But for some reason it is considered "unmanly" to demonstrate such feelings. "A man" is supposed to be as tight-lipped and hard-fisted as the mythological characters played by John Wayne. Lacking that, he should at least be as unflappable and taciturn as the stereotypical Yankee farmer, who never shows emotions

about anything, unless maybe it's anger at high taxes.

But consider what this does to a man. If he accepts the prevailing taboos against demonstrating feelings, how is he to deal with them? He can't be a zombie, with no emotions at all. He's either got to bottle things up, or he's got to sublimate his emotions, divert their expression into some socially acceptable channel.

If he's sad, he gets drunk; if he's angry, he stomps around and acts like a tyrant; if he wants to deal with aggressiveness, he turns on a football game or boxing match and yells at the TV screen. Far be it from him to be honest about feelings, to tell someone when he's sad, or angry—or even affectionate.

And what about all the roles men must play when they're with women? Wouldn't it be easier if they didn't have to strut around making sure they appear more intelligent, more knowledgeable, more "sensible," and all those other "manly" attributes. If there's anything women's liberation has taught, it is that men's claim to these qualities are phony. Women are asserting their personhood, and men are feeling challenged—as well they should.

Men are challenged, to—or

should be—by the liberation of homosexuals from their shadowy closets. Relations between two men are less and less a topic of nervous, tittering "faggot" jokes, which is what men used for so long to hide their own fears. Affection between two men or two women can now be more openly and honestly dealt with, now that such groups as the Gay People's Alliance at GW have formed.

There are almost as many

ways that men themselves are constructed and oppressed as there are ways in which they oppress others. Fortunately, some people are seeking a way out of both forms of oppression. A discussion group is being started at which men will have the opportunity to talk freely among themselves about their feelings, their frustrations, and the roles they play. That's right: a men's liberation discussion. It's about time.

The first meeting will be at 8 p.m., Tuesday, October 3, on the fourth floor of Marvin Center. Straight men, gay men, and all men in between should come. For more information about this discussion, call GPA. You have nothing to lose but your shame.

David Aiken, affiliated with GW's Gay Peoples' Alliance, is a Washington writer for *The Advocate*, a nationally-circulated gay publication.



A society may be judged by the way it treats its young and its aged.

—Proverb

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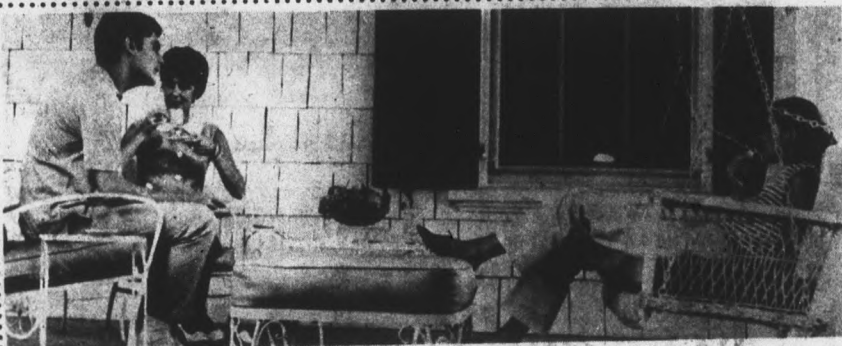
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Buff Mound Ace Wampler Aims for Pros

"When I was a kid my dad and I used to throw the ball around all the time. I guess I've been throwing ever since." Jodie Wampler has come a long way from his backyard and he hopes to go even further. All the way to the major leagues.

by Stuart Oelbaum

Wampler, a senior, is the mainstay of the Colonial pitching staff. The lanky righthander has compiled an impressive record at GW. He hopes to culminate his career by being drafted this spring.

After a mediocre freshman year, Wampler began to show his stuff. In his sophomore year Jodie was 5-1 with a 1.49 ERA. He also struck out 61 batters in 54-1/3 innings.

But nothing could top last year. Wampler was 7-2 and set a GW record with a 1.20 ERA. He started nine games and completed them all. He recorded 81 strikeouts in 75 innings. His seven victories accounted for more than half of the team total of 12.

His fine season earned him many honors. Wampler was named to the second team All-District and second team Academic All-America.

Jodie started slow this fall, but quickly regained his form. He blanked Catholic 9-0 Sunday while giving up only three hits. To date Wampler has fanned 13 batters in 11 innings.

"It's hard to say what my best pitch is," responded Jodie when asked about his pitching repertoire. "I guess my slider,

which is sort of a natural pitch, is my most consistent good pitch. But I also rely on my fastball, curve, and offspeed pitches."



Jodie Wampler

Pitching in the majors has always been Wampler's goal. "The only way I'll know if I'm good enough is if I try. If I don't make it after trying at least I can say I had a chance."

GW Coach Bill Smith praised Wampler, calling him "an extremely valuable asset to the team. He is a great leader and I hope he gets a shot at the pros. He certainly deserves it."

Last year Jodie hit .256 and the year before .300, including 5 RBIs in only 20 at-bats.

Wampler does not limit his baseball efforts to GW. "I play ball from February to October," said Jodie, who added he doesn't have time for much else. For the past three summers he has played in the Valley League, where games are held every night.

Among Jodie's most ardent fans are his parents. They frequently travel to Washington from Bridgewater, Va., to watch their son. "They come whenever they can. I used to have trouble

with them watching but it doesn't affect any more."

The Wampers are indeed an athletic family. Jodie's older sister played basketball and so does his younger brother. "He idolizes Pistol Pete Maravich; in fact, his friends call him Cannon Keith."

Before limiting his efforts to baseball, Wampler was also a good basketball player. In his junior year in high school he started on a championship team. He was named MVP in his county after his senior season.

Jodie turned down scholarship offers from schools near his home where he could have played baseball and basketball. "All in all, I'm glad I came to GW. I've been treated well here."

sports

Colonial Ruggers Find Going Tough

Because of the lack of financial support and student encouragement, the GW football team was disbanded in 1966. The drama and fierce competition between goal posts was thought to live only through memories. But, in 1967, Dr. Tony Coates and Liam Humphreys decided that if football was not to be played at GW, they would establish a club to play a sport similar to the gridiron spectacle. Hence, the GW Rugby Club was established and has remained a very successful part of the Colonial sport's scene.

by Jay Krupin

Rugby is the granddaddy of American football. Minor differences may have produced a "generation gap" between the two, yet the object of both sports is to run the ball over the end line of a 100 yard field. In football it is called a touchdown, in rugby a try.

While football may penalize a team a mere five or fifteen yards for an infraction, rugby instills a more severe punishment. The other team may take a penalty kick, comparable to a field goal in the American game. When a man is tackled in rugby, he loses the ball to the other side. If this rule was to be inserted in football, Howard Cosell might very well have a fit.

Despite similarities in the two events, the point value of tries and kicks are lower in rugby than in football. Tries put four points on the board, conversions two, and penalty kicks equal three compared to 6, 1, and 3 respectively, in football. With scoring attempts, occurring at about equal pace in both sports, it is understandable that rugby games produce less point differentiation between the two squads.

Rugbers use virtually no equipment. The familiar color-laden uniforms on the football turf are unseen in rugby. Face protectors and hip pads are foreign. Helmets don't knock, heads do.

GW Sports This Week

Baseball—Sept. 30 at American, 1 p.m. Oct. 1 at Georgetown (2), 1 p.m. All games count in D.C. Collegiate Baseball League standings.

Soccer—Sept. 29 at Penn State, 7 p.m.

Cross Country—Sept. 30 at Catholic with Howard, 10:30 a.m.

Rugby—Sept. 30, Villanova.

Chess Club Membership Meeting

Room 410, Marvin Center
8:30 P.M., Thursday

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For More Info., call 338-4747

IM Roundup: Football Results

Twelve area colleges and universities, including GW, are members of the D.C. Metropolitan Extramural Council. Sponsorship for this year's extramural football tournament has been awarded to GW's Intramural Department.

by Andy Epstein

Thirty-seven teams began competition for the six available playoff positions this past weekend. Each B League winner will meet on the sixth weekend of competition to determine a champion. The following

weekend, the A and B League winners will meet to determine the University extramural representative.

In other IM news, the supervised gym free play schedule is as follows: Mon., Tues., Thurs., Fri. 8-11 p.m.; Sat. 1-6 p.m.; Sun. 1-10 p.m. Wednesday is already reserved. Hours are effective until Oct. 15.

Also, beginning in about two weeks, an Intramural Newsletter will begin publication.

Last weekend's football results:

A League
Fifty-Niners 7, Search and Seizure 0
Delta Tau Delta 20, Health Care 6

B League Eastern Div.
Poland 20, Adams Hall 0
Thurston Frosh. 14, Men's Seven 0
Calhoun 7, Wall Gang 0

B League Central Div.
Trojans 2, KD's 0
Red Guard 3, Drama 0
Wombats 2, Prune Danish 0

B League Mountain Div.
Med Seniors 2, Black Rage 0
Med Cats 7, Shelters 6
Anti-Cancer 20, Rigor Mortis 0

B League Western Div.
TKE 7, SX 0
DTD 7, KS 0
SPE 3, SN 0

B League Canadian Div.
Med. Three 20, Mayfair 0
B.P.U. 20, SAE 7
MPMFS (win), Snatch (forfeit)
MPMFS 14, Lice 0
Theta-Tau (win), Snatch (forfeit)

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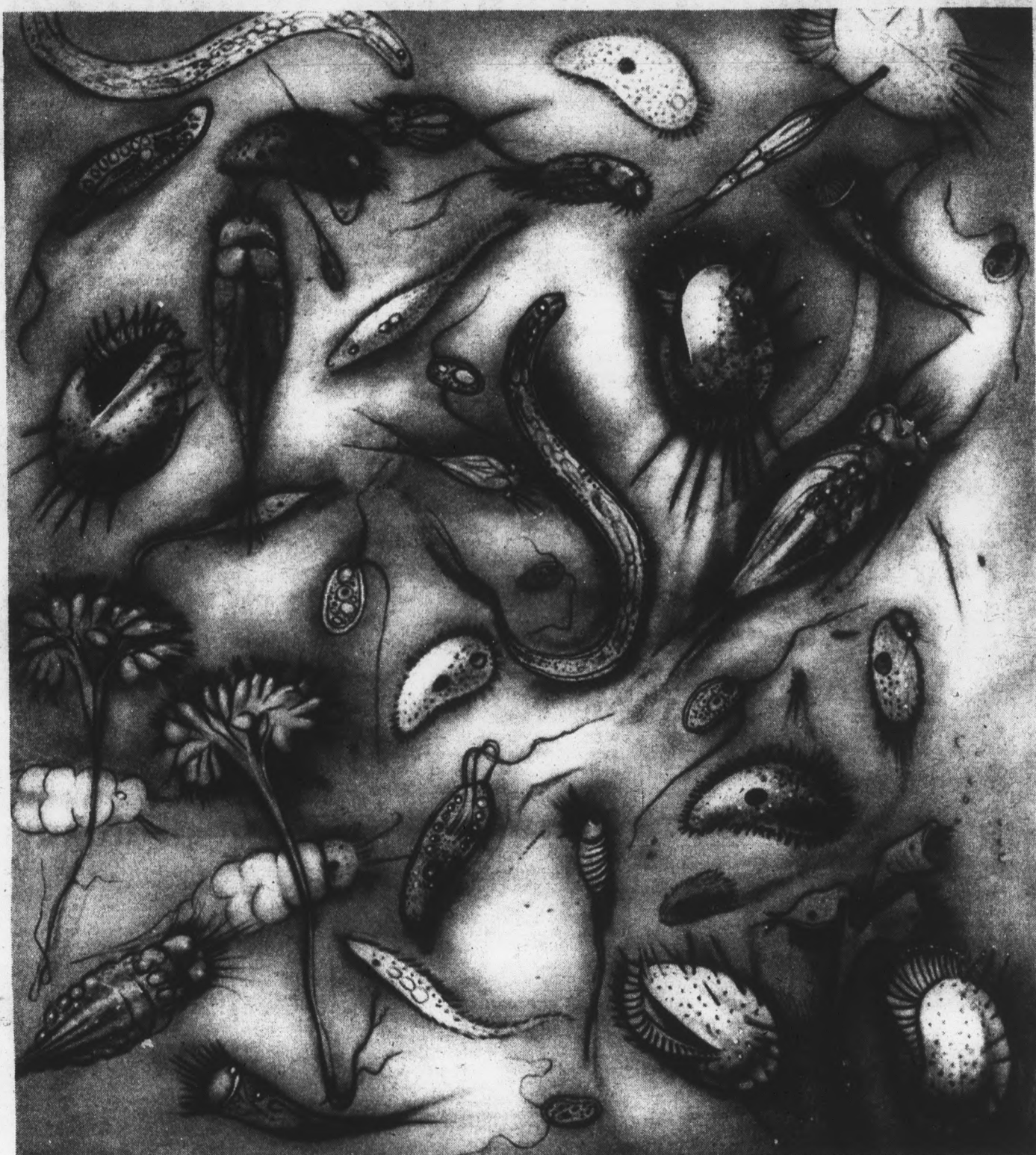
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Governor Rockefeller called this "the biggest voluntary project undertaken by private industry in support of New York State's pure-water program."

Why did we do it? Partly because we're in business to make a profit—and clean water is vital to our business. But in furthering our own needs, we have helped further society's. And our business depends on society.

We hope our efforts to cope with water pollution will inspire others to do the same. And, we'd be happy to share our water-purifying information with them. We all need clean water. So we all have to work together.



Kodak
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interlude

ARTS AND CULTURE SUPPLEMENT TO THE GW HATCHET



Turker Ozdogan at work on ceramic sculpture. Story and critique of his current show on page 3.

Balcony, Canterbury Tales Head GW's Drama Season

by Clover Carol

One of the busiest sweatshops at GW is located on the second floor of the Marvin Center, behind that inconspicuous door off the staircase marked DRAMA. The three full-time faculty members, Sydney James (Chairman), Paul Parady, and Dean Munro, each put in an average 14-hour day (and considerably more in the heat of an approaching opening night).

The total energy investment of the more than 40 drama majors as well as non-majors who choose, in addition to their full course loads, to involve themselves in the effort of putting on a play is immeasurable. The bulk of the work behind each performance, however, is done by volunteers, highly-motivated theater fanatics who "love every minute of it."

This level of enthusiasm is not reflected in the general student public. While there isn't usually a lack of full house audiences, coming from the community, high schools, friends and other theater groups, capturing the attention of the GW student

audience is one primary objective of the Drama Department that has met with little success.

The Department mounts seven major productions per year, two each semester and three during summer session. Each school-year season usually includes one realistic play (represented this season by *Ah, Wilderness*), one popular play (this season *Canterbury Tales*), a rock musical, one avant-garde play (this season Genet's banned shocker *The Balcony*), and one original play (this season *The Serpent of AI*), a world premiere play. This variety and progressive orientation is made possible in part by the absence of the demand for commercial success that holds professional theater in its grip.

In addition, approximately 20 plays of dazzling variety are put on by GW's innovative Experimental Theater, headquartered in Studio A, a tiny classroom-coverted-into-theater in the basement of Lisner Auditorium. These lower-scale productions are

(See DRAMA, p. 2)

Ah Wilderness: Temptations of a 1906 Youth

THE CAST
Directed by Sydney James.

Nat Miller	Brian Donohue
Essie Miller	Lois Kelso Hunt
Arthur	Greg Luecke
Richard	Barry Oertel
Mildred	Anna Belousovitch
Tommy	Darren Star
Sid	Leonard Wolpe
Lily	Chris Dephin
McComber	Jack Cole
Muriel	Jane Wegrich
Wint	Peter Gorin
Belle	S. Adair Brown
Nora	Lucy Hood
Barnald	Adrienne Anderson
Salesman	Peter Stern

Debbie Mitchell

GW's Drama Department will open the 72-73 season with Eugene O'Neill's "Ah Wilderness" on Oct. 4 in the University Center Theater. The title, extracted from the *Rubayat of Omar Khayyam* is intended to suggest the images of wine, women and song as they confront a young 17 year old, who is on the threshold of manhood.

The time is 1906, when there are no raging wars, no endangering pollution, no encroaching cities. The biggest threat to continued survival is the blatant degeneracy of youth due to the influences of alcohol and wild women.

One of the main themes throughout the play is the ever-present "generation gap." Richard Miller (played by Barry Oertel) is plagued by one of those "restless, apprehensive, defiant, shy, dreamy, self-conscious" intelligences which is only a glorified way of saying that he has reached that awkward age of enlightenment. He finds himself pitted against most of the members of his family, who are generally straight, with the possible exception of a delightful uncle who is over-fond of alcoholic refreshments.

Despite the fact that the play written in 1933 near the end of O'Neill's creative career, was one of his few comedies, he has done a nice job of re-creating those peaceful days. It has been suggested that the Miller family was actually a representation of what O'Neill would have liked his family to have been at that time.

Although it appears very simple, there are a few rather interesting and complex psychological motivations responsible for much of the action in the play, (if you happen to be into complex psychological motivations). O'Neill has it all there, the setting, the slang, even a fourth of July picnic.

And it's all there in GW's production too, claims

Sydney James, head of the drama department. When asked why *Ah Wilderness* was being produced at GW, James replied that there had been "pressure" applied from various unnamed sources to present "realistic American plays [by] well-known American authors." This together with a current trend in theater to present "a glimpse back to a nostalgic time," would seem to point to *Ah Wilderness* as the perfect answer. James said he has "discovered that O'Neill is a good writer because his characters are real."

When asked about the prospective popularity of the play here, James said that "GW students are not theater-conscious. They are oriented towards movies. They haven't become aware of the pleasure that can be derived for \$1.50. *Ah Wilderness* will be a success critically. I hope for a popular success. The students who miss the performance, miss two hours of good fun. It's O'Neill, it's funny, it's real, it's easy to take."

Ah Wilderness will be performed at the Center Theater Oct. 4-8 and 14-16 at 8 pm.



"AH WILDERNESS" opens October 4 at 8 p.m. in the Center Theater. The Cast-Front (L-R) Darren Star, Lois Kelso Hunt, Anna Belousovitch. Back (L-R) Leonard Wolpe, Chris Dephin, Brian Donohue, Greg Luecke.



Sydney James, Drama Department Chairman directing a scene from "Ah, Wilderness"

DRAMA, from page 1

directed, produced and managed entirely by students, usually for credit, either as a term paper-like project for a course, or as independent study. They feature free admission, highly unusual selections and vibrant, self-motivated casts and crews.

Also included in the easy-access entertainment here on campus is the Spanish Theater Program, which performs plays in Spanish at GW and in the Spanish community, under the direction of GW students and faculty.

Two new academic programs are especially important. There has been created for the first time a viable Master of Fine Arts Program, being pursued by a starting class of five graduate students; more exciting is a new association with Arena Stage

whereby GW's best drama students can work directly with Arena directors, observe their rehearsals from casting to finished product, and understudy acting roles. James hopes that this program will serve as an attractive force to drama students across the country.

The establishment of a regular season, Spanish Theater, MFA and Arena Stage programs are all qualitative improvements that, in combination with a great number of student-hours, have created a vital and expanding department with ambitious hopes for the future. The fact that we have entered and made the Regional finals for the American College Theater Festival the last two years is an indicator of the new outlook.

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No Cover

Fred Gwynne, Eva Marie Saint Portray Lincoln's Life in 'Mask'

by Linda Hill

Any portrait of Abraham Lincoln would try to capture the essence of the man and his innermost feelings within the framework of the picture. In V. J. Longhi's dramatic portrait, *The Lincoln Mask*, the view of the man and the framework is both unusual and exciting.

The history of Lincoln, his rise to the Presidency from back-country beginnings, is told within the framework of Ford's Theater and the presentation of *Our American Cousin* on April 14, 1865. This comedy serves as the prologue, dissolving into Springfield and the beginnings of Lincoln's political career. Longhi traces Lincoln's relationship with Mary Todd and the inner turmoil Lincoln goes through in deciding to remain in politics.

The view of Lincoln portrayed in the play is that of a frail man who, through his and Mary's premonitions and foreboding thoughts, realized how heavily his future political career would weigh upon him. The play concerns the human side of Lincoln, the man behind the Lincoln mask.

Fred Gwynne proves himself an actor of considerable ability in his sensitive characterization of Lincoln. Eva Marie Saint portrays Kentuckian Mary Todd Lincoln with a genteel flair. Miss Saint provides us with great insight into the feelings of a highly misunderstood and mistreated woman. Her poise and control in the part of the Southerner blend well with Gwynne's tender portrait of Lincoln.

Longhi presents Lincoln facing each inner conflict of his career: the decision to run for office, to take a strong stand against the Mexican war, and finally to support the abolition of slavery.

Between the scenes concerning Lincoln's career we return to Ford's Theater on the night of Lincoln's assassination. From the Presidential box, we can see Lincoln's hand resting on the balcony as the comedy continues before him. Each return to the Theater is accompanied by shadowy lighting and ominous strains of music which become more strained and intensified the closer we come to the final

action of the play.

In many instances throughout the play, the lighting on Lincoln, during his speeches and in certain other scenes with Mary, is shadowy and foreboding, as if to heighten the feeling that Longhi projects that these were two people who knew their fates and knew, as well as we do, what the final outcome of their lives would be.

The handling of the final scene at Ford's Theater was spellbinding and exciting. The ominous music reaches its peak, the characters of the comedy move in slow motion, turn toward the Presidential box and become suddenly aware of what has occurred, as a look of horror and disbelief comes over all. They stop in their actions, frozen in that moment, as the lights suddenly dim and the music stops. The audience, with a sense of spintangling excitement lingering within them, remains silent and wondering as the lights come up and the principle characters step forward to take their well-deserved bows.

The Lincoln Mask is appearing now at the Eisenhower Theater, Kennedy Center.

'Pippin': Innovative and Entertaining

by Charles Venin

PIPPIN currently playing at the Kennedy Center Opera House is a unique musical with which any college student in the audience can readily identify. Its basic story-line is that of a young man (Pippin, Charlemagne's son played by John Rubenstein) trying to find his true identity, his real self, or as Pippin's first solo puts it—his "corner of the sky."

The show is a pleasing mixture of several theatrical media. It opens with Pippin, in search of himself, hanging out of the light grid and asking someone in the balcony where the stage is. From there on we are greeted with a ballet of white-gloved hands, magical

pieces of cloth which turn into Charlemagne's court, erotic choreography, a calypso band, a 1930's radio song about killing enemies in war, a young boy's hardships with a duck, and several vignettes providing very good entertainment.

For what the characters need to do there is no finer cast than the one assembled by director/choreographer Bob Fosse. The lead player—the man who guides the audience through parts of Pippin's life—is played brilliantly by Ben Vereen, the man responsible for bringing the role of Judas in *Jesus Christ Superstar* to Broadway. He sings well, dances with a grace that hints at tasteful sexuality—and encourages Pippin in his search

with several "Right-ons" and "Yeah's."

Irene Ryan makes a lively and fun-filled appearance as Pippin's Grandmother, Berthe and leads the audience through the refrains of her song with the aid of a little bouncing ball focused on an enormous sheet of music over the stage.

There is much good to be said about Pippin. Although there are several rough spots which will undoubtedly be cleared up before it's taken to New York, the staging is superb. The costuming by Patricia Zippo is faintly reminiscent of *A Clockwork Orange*, especially in the scene during which Charlemagne gives his troops a pep talk before battle.

The musical, based on the book by Roger Hirson, also has much to say. It is almost an over-powering mental exercise, for the play continuously throws out comments on life, love, and people. But the strongest "comment" is made by the Lead Player at the end of the play. As the scenery is taken away, the lights shut off, and the actors' costumes removed, the Player defies Pippin to stop acting and start living. This is a message for all of us for, at the end of the play, we realize we must all step out of the plastic lives we lead day to day, step out of the Pippins we all are, and find reality in ourselves.

<p>TONITE <i>The Wild Child & Stolen Kisses</i></p> <p>Fri-Mon <i>Women in Love & The Virgin & The Gypsy</i></p> <p>Circle Theatre</p> <p>2105 Pa. Ave. NW</p>	<p>Inner Circle</p> <p>TONITE - TUES. <i>Maltese Falcon & The Big Sleep</i></p> <p>337-4470</p>
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Crazy Horse Concert Lacks Enthusiasm, Drive, Power

by Larry Dworkin

It is unusual when one takes in rock concerts to see the "B" band outshine the headline group. However, that was the case at the Crazy Horse concert given for free by the Program Board Friday night at Lisner Auditorium.

There were two shows, one at 7 p.m. and the other at 10. The one at seven was wishy-washy, with neither the audience nor the bands really getting it on. Neither band was called back for an encore; a fair signal, even in these days of know-nothing teeny-boppers, for the amount of audience enthusiasm. You could sense that the groups were holding back a bit for the late show. Crazy Horse was especially disappointing during this set, finally wrapping it up as quickly as they could.

The ten o'clock show was better, if just for the fact that the audience was more energetic. Liz Meyer and Wild Honey certainly kept that energy there

with some very fine bluegrass music. Even those who don't particularly like bluegrass had to admit that the band, consisting of a double bass, fiddle, folk guitar, and banjo, really could perform. Jeff Weiser, the fiddler, and J.B. Morrison, the banjo picker, each played some extremely fine riffs in solo. Liz Meyer's vocals were interesting, while not outstanding. They had an odd character about them because her voice had the sound of an older person.

Crazy Horse (consisting of Greg Leroy, lead singer, Mike Curtis, bass, Rick Curtis, rhythm guitar, and Ralph Molina on drums), on the other hand, could not keep the musical momentum up. They opened with three acoustic numbers (unlike the first set when they played all electric) which seemed to be played with a let's-get-them-out-of-the-way air. One of the basic problems with their music was its structure. Each song seemed to sound like



There was just something missing from the Crazy Horse Concert last Friday night in Lisner. The group failed to catch the audience's spirit and gave a generally dull concert.

the one before it. Their beginning of the number would be vocals, a middle section with a flashy guitar riff by Leroy, and vocals again to end the song. They never changed the beat in any song. Which brings us to another one of the problems: drums. Molina certainly plays hard and driving, but a more

unimaginative and boring drummer would be hard to find.

I talked backstage with two of the members of the group and got the impression that what Crazy Horse is into is just playing songs with an emphasis on the lyrics. They really enjoy playing. This is fine, but I think audiences at concerts are

maturing and want more than just to hear songs; they would like to hear more music. I am not saying that the members of Crazy Horse can't play their instruments; it's just that the type of music they play places certain limitations on creativity—limitations that the audiences will no longer accept.

GW Graduate Presents 1 Man Ceramics Show

by Ellen Holtzman

Turker Ozdogan, a ceramicist who received his M.F.A. from GW last May, is now presenting a one-man show in one of the largest and most prominent halls of the Corcoran Gallery of Art.

Ozdogan concentrates on what can be called ceramic sculpture, that is, his medium is ceramics (fired and glazed clay) but his form and expression are sculptural. Ceramicists have often had their work grouped in the crafts class because it was functional; it might serve as a pot or a vase. Although he feels that "every ceramicist must begin with a pot" he has transcended the purely ceramic by purposely making his pieces non-functional and sculptural in form.

Ozdogan's innovative contribution to the traditional ceramic form is the construction of hollow rings that are made on the potter's wheel. The basic conception of this difficult form is a major achievement both structurally and aesthetically. The physical appearance and the interaction of these rings creates a feeling of more openness and space. It increases the three-dimensional and sculptural effect.

Although the hollow ring has become his trademark, Ozdogan wants to continue to create ceramic sculpture as a variation on his theory of a pure pot and ring. Even as he advances in his technique he claims he "will not forget the old pieces." In one piece in particular he expresses how a purely ceramic method can achieve an intellectual and sculptural idea. The piece is entitled *Thank you* and consists of two large, shallow pots that are placed one inverted on top of the other, and connected by a hollow ring. The concept behind this, says Ozdogan, "is the

bringing together of the two in order to say thank you to God."

The entire show consists of twenty-six pieces. Although the arrangement is somewhat crowded, the overall quality of each work is not hampered by this. All except three are variations on the hollow ring formation. Ozdogan included one pot and two vases to remind the observer of the origin of his ceramic sculpture, and that it is a ceramic show and not sculpture. These "pure pots" are an integral part of the genesis of Ozdogan's work. The rest of the pieces are too successful to allow his work to be labeled simply as non-functional pots.

Area Arts Compendium

Sept. 28
The Incredible String Band, Concert Hall, Kennedy Center, 8:30.

Sept. 28 & 29
Horsefeathers and Monkey Business Center Ballroom, 9/28-8:30, 9/29-7:30, 10:15. \$1.

Sept. 28-30
Tim Buckley, Cellar Door. Call 337-3389 for information.

Sept. 30
Goodbye Columbus, 7:30, Lisner Aud. \$5.00.

Kris Kristofferson & Rita Coolidge, DAR Constitution Hall.

Oct. 1
National Chamber Players, Concert Hall, Kennedy Center, 3 p.m.
Song Recital, Nansi Carroll, soprano, Maurice Murphey, piano, Phillips Gallery, 5:00. Free.

Israel Philharmonic, Zubin Mehta conducting, Concert Hall, Kennedy Center, 8:30 p.m.

The Byrds, DAR Constitution Hall, 7:30.

All Bach Choral Even Song & Organ Recital, William Watkins, organist,

St. Andrews Episcopal Church (4000 Lorcan Lane, Arlington, free of free of charge, refreshments.

Oct. 2
Mahatma Rajeshwar, disciple of Guru Maharaj Ji, Celebration of Life, music and joy, Lisner Aud., 8:00.

Oct. 2 & 3
Munich Bach Choir, Karl Richter

conducting, Concert Hall, Kennedy Center.

The Lincoln Mask, Eisenhower Theater, Kennedy Center, to Oct. 7.

Pippin, Opera Hall, Kennedy Center, to Oct. 14.

Godspell, Ford's Theater.

I Am A Woman, Veveca Lindborg, Arena Stage, \$2.60 with ID.

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